PAPER

THE JULY MAGAZINES.

(iPatnamale,)) -From Turner Brothers & Co. we have received Putnam's Magazine for July, which has the following table of contents:-"That Night at Fort Wagner." By One who was There. "After Death." Edgar Fawcett. "Anchored off Binghamton." By a Passenger, "Our Camping Ground." George W. Sears, "Victor Hugo and the Constables." Charles Hugo. "Evening Shadows." "Our Established Church." "Lavinia-Her Progress"-I. Caroline Cheesbro. "Partings. Shirley Dare. "The Stage and Nature." Rev. John Weiss. "One or Both." Anna C. Brackett. "Scarlet Stockings." Louisa M. Alcott, "Sonnet." F. A. Hillard, "Shy Friends," Myron B. Benton. "To-Day"-a Romance, R. B. Kimball, "A Parisian Fortune-Teller." W. E. McCann, 'Love in Hermitage." N. M. Hutchinson, "Maternity." A. K. Gardner, M. D. "Japanese Criticism." One Tomogoro? "Fine Arts of Society: Flattery." Lucy Fountain. "Monthly Chronicle of Events." F. B. Perkins, "Literature, Science, and Art Abroad," Bayard Taylor. "Literature-At Home."

Cook. "Bulletin of New Publications." From the Rev. John Weiss' article on "The Stage and Nature" we quote as follows:-

E. C. Stedman, "Table-Talk." Clarence

But the worst vice of the people, which tends more than anything else to prolong the affecta-tions and traditions of the stage, is its social ostracism of the actor. This is a crime of modern civilization. Take all the painters and draughts-men of a country and shut them up with prison-wards and court-yards for their dally walks, and expect them to fill your unimited order for landscapes of the mountain and the plain, for serene and stormy deeps of the firmament above. or faces of the waters which glide into every ereek to woo fancy and tell in whispers of the beauty that goes down to the sea in ships. Send all the colors of earth and sky, and the pigment of woman's blush, to their cells, but keep earth, sky, and woman outside the wicket, and will there be a lively demand for canvas? Rather for hemp, we think, among these artists whose instincts are already stranged by your novel mode of fostering, and loll and blacken at you from every grating. Raphael found his Mother and Child at some street corner, where beauty answered the asking beauty of his imagination; the passions of the "Last Judgment" were a fresco pacing Florence's streets, whence the scaffolding lifted them to the Sistine dome; the days of Venice steeped Titlan's brain in their colors, the brain soaked up the tones of palace-shadowed lagoons in which the gondolas flashed with dreaming women and their jewelled lovers; Teniers and Ostade clinked their caus with boors, went to all the country fairs, and blew a cloud on the inn porches that blew the scene into musterpieces on the canvas stretched at home; Gerard Donw and Mieris were the gossips of the street, flattening their noses upon every diamond-pane, and with a look carrying off an interior—such as the boy distracted from his bubble-blowing, the old woman knitting, with the flowers upon a shelf: Rosa Bonheur must see the cattle that she paints, and Scheffer's eyes must look through tears at the groups of men and women who clasp their hands towards some Christus Consolator: up and down the world go these detective bands fancy, spotting their prey with a fine instinct, icebergs and Niagaras cannot get Into a man' studio till vaporized by thought; and as for the apple-woman on the corner with the shadow of an umbrella half down the poor, thin face and slanting across her rustle wines, why about no

her dally bread. You turn an actor out of all the places where your own vanities and virtues ought to pique and to correct his dramatic instinct, and then you expect him to be a native nobleman or a natural fool like yourself. The domain of society is the predestined sphere of his culture, where he catches the clusive traits of human temperaments, and learns to compare realities with the traditions of other times and countries. Whatever graces and kind proprieties exist, with suavity and nobleness, among the rich and poor, are his to feel and study by virtue of his office as a delineator of true things; and they ought to be thrown as freely open to him as the earth, air, and sky are open to the painter's brush. All the frivolities and nuisances, the oddities and vulgarities which get japanned for admission into parlors, need not be carleatured, nor just rubbed in upon hearsay; their simple truth ought to be observed and sketched upon the spot. There would be a different stage, I do not know but what there would be a different social life, if actors went freely to and fro, picking up truth of parlor dandy and coquette, truth of hunker, truth of mammas with three daughters, trulk of bank stock and Pacific mills in broadcloth, truth of robustious-minded females, truth of gentle and beautiful women who tone the day, truth and local coloring of the class vices and virtues. the weakness and the strength of every tax-pay-

ing name in the community. Clergymen have a better opportunity than actors to study ethics and habits of various circles; but they do not improve it so well, because the mind is strongly preoccupied with schemes of human nature which vitiate the observing faculty. Dogmatism and preconception keep realism out of theology and of science. And even if a clergyman commences his professional life with an unblased mind, he has learned to meditate, or to sentimentalize, perhaps to reason, but not to observe, for want of contact with the materials of life. So far, therefore, as he ought to be a describer and a genial satirist of ethical peculiarities, he is less effective than the actor can be, whose shrewd analysis is not hampered by pulpit traditions. There must always be a parquette to bring together the people who on Sunday seat their temperaments in pews. Preaching can never be dramatic enough to transfix all follies as they rise, still less to thrill men with a living sight of the great passions which ennoble or disgrace the heart. Theoretically, the pulpit is a place where the spiritual life pours out all its hopes. sorrows, and aspirations to bid the intuitive faculty of men expand, to arouse the conscience and supply necessary truths to reason, to enforce all the great central principles of human nature; but practically, it is often laid waste by bigotry, mediocrity, and striving duliness, by power applied to sectarian doctrines, by many a prayer that is stopped by cobwebs in the beliry, by all kinds of well-meant, but intensely professional, viciousness. One had rather see the things of earth misrepresented in stock-costumes than those of heaven in a surplice, because preacher holds his office from man's religiousss and respect for truth. Besides, nothing in a meeting-house to assist dulines through its service, or to lend piquancy to ill-considered views, except the toleration of the pew-holders.

Local veneration protects the travesties of truth and nature which the pulpit often utters; even to sit in a pew is considered edifying. except when an attempt is made to treat in plain language some popular sin. An amiable and uninspiring preacher enjoys traditional im-munities; an honest and brilliant actor, who often takes heavenly things and shows them to men, is disgraced by his very talent, and hustled while he is admired.

Exclusion from the private regards of society affects not only the actor's sense of the realism of his own generation, and tends to perpetuate stage tricks and affectations, but it deprives him of the refining influence of all cultivated of the reining inhuence of all cultivated people. Painters, sculptors, and musical composers are admitted to all the locations and every-day advantages of society; one they are better balanced in consequence of it. special equality steelf is a boon that cannot be

despised; it does an injury to a man to tell him that he shall not come where you are, even if you are not an inspiring or instructive person. What business have you to go where he is, feel the contagion of his humor, to expand in the genial hour he offers you, to repress with diffi-culty the tears that would rise to the level of culty the tears that would rise to the level of his passion?—have you paid your tax to him with the money which barely keeps his gifts alive? He may be starving for a different kind of food. You may have nothing to offer him but a smile, a hand-shake, the sweet seelnsion of a house that thrills with children, the unaffected pleasures of an evening; sense of your respect which makes him still more worthy of it, a chair at your fireside, and an unchallenged partnership in the goodness, beauty, and simplicity of all your triends. These few humanities nourish all men's souls and help to keep them pure. Society protects itself while it unbends with these; profligacy and coarseness are less rampant. When a man stands freely in a cluster of homes, the equal of every Inmate, his earthiness is insensibly drawn out of him, the temptations of his business or his pas-sions are cowed by the placid and welcoming faces, and opinion itself is a rein. Ought this very opinion to be a guillotine for men and women who try to represent your hu-man nature for a livelihood? Rather let it be a rein held by their hands and yours, for you all

Ah, Mrs. Grundy, I have heard the same story about the unfortunate actress. It is precisely one which transpired in your own set. should as soon conclude that all your parlors were rotten, as that the stage was a skim of the abyss. What might become of you, Mrs. Grundy, if the great social flunkey showed you to the door, and made a fouce of arrogant pretension between you and the dear delights of homes, the innocent, well-tempered hours, and the recogni-tion of your womanhood? If the Flunkey wanted to amuse itself by sitting in a box while you filled the humor or passion of an evening, and then to get to bed with his pass-key of respectability, leaving you to depression and reaction, stripped of the brave wings of your excitement, the member of a jaded little company piqued and lashed by all the world's contempt, but needing, more than any other profession, the smiles of all men and women to sink chastely into their roused blood and to unstring without snapping those nerves—virtuous Mrs. Grandy, I say, what possibly might happen? Why, what you grossly and inhumanly misconceive to be appening among those exiled women all the

Ah, he drinks-doe-he? So do a great number of your relations. Mrs. Grundy, who do nothing else to hart them, and have not even the excuse of cerebral and nervous waste, and the depressing effect of shifting moods, and the deep of reaction to be filled. A poor excuse, if your friendship and recognition were a stimulus and assured resort. The regards of other men, thank-ful for the divine gifts of talent and eager to re-fresh its exhausted votaries with the sumptuous cheer of friendship, would thin out the list of hard drinkers. It might do nothing for your fast boy, Mrs. Grundy, who gets to parties on the strength of his family connection, and be comes so fipsy that he has to pass the night at the house of his entertainer. No talent ever tapped his heart or gnawed at the bases of his brain. His gift is love of liquor; but does society disown the booby, and send him to embitter the ostracism of the bright actor with the contempt of his company? On the contrary, he has the entree of all the houses on the hill, and dances with refined women after supper, while his bat ter of brains is bobbing in a pool of wine. Dis-criminating Mrs. Grundy, society supports the man who is good for nothing if he stood alone, and lets drop the man most worthy of support-

I think I overheard you saying, Mrs. Grundy, that the vices of actors were not the chief objection to having any intercourse with them. would be strange if they were; these things would find their counterparts in every circle. The actor might treat you as Luther did the Pope, and nail his bull of excommunication upon your damboyant front door. But you cannot put up with the demeanor of these talented people. You have had some of the best of them at your house and introduced them ex-tensively; but even genius cannot quite reduce its gait and accent to the average tone. The stage habits of society are not learned at once. The self-consciousness of a person who has your applause the breath of lived in crops out in the little extra motions of body, the nervous restlessness, swing of parior costumes, the holding back for adequate recognition. The voice seems always on the point of saying, "Hail to your lordship," or, "I forgive ye, you young rascal."
What an aureole is to a saint, a histrionic penumbra is to an actor. You have hurt his humility by giving him nothing to live upon, but nightly salvos of clapping. It is a great tonic, when you administer it judiclously, but it ought to be followed the next day by wholesome food. You are on the warmest terms with him in the street. He cannot get at you; the footlights are a flaming sword, but you shout "st-boy" at him through the quivering columns of the gas, and do your best to make him expect nothing of you but his nightly dram. He sees, hears, smells, tastes, and dreams of nothing but the play.

You ought to let the actor have more time and opportunity for self-recovery. There is too nuch acting, just as there is too much preaching. I have heard you complain of good old Hum-drum, who used to preach well every now and then. It is your own fault, if spurring itself gets no action out of his sermons now. will make him preach twice on Sunday, and expect a weekly lecture besides, which you take care not to attend. Indeed, you seldom go to church in the afternoon of Sunday, conscious that Christianity is safe, if the meeting-house is only open and the organ and the preacher play. "I hope the Lord will forgive me for my after noon prayers," was the jaded ejaculation of a truly devout and reverential man. This incessant routine impresses a pulpit habit upon the very sentences that limp from a preacher's pen, stereotypes the prayers, thins out the thought and feeling, and plunges the pews into languid

expectation. -Messrs, Turner Brothers & Co. also send us Captain Mayne Reid's magazine, Onward, which commences a new volume with the July number. Captain Reid presents a variety of exciting stories and sketches, which will suit the tastes of a large circle of readers; and, with the assistance of an able corps of contributors, he is fast making his magazine

a model of its kind. -From the same house we have received The Riverside Magazine for July, the third monthly part of Appleton's Magazine, and The Eclectic Magazine, which is embellished with a couple of fine mezzotints, representing Gutenberg taking a proof from his printing press, and Sir Edwin Landseer, surrounded by some of the canine friends whose portraits he has so often given to the public. The contents of the magazine are made up of judicious selections from the best foreign periodicals.

SPECIAL NOTICES.

CITY TREASURER'S OFFICE. NOTICE.—The SEM! ANNUAL INTEREST on the Funded Debt of the City of Philadelphia, due July 1, 1889, will be paid on and after that date.

6 10 3w

JOSEPH N. PEIRSOL.

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By order of the Board.

6 II stu4t

JOHN LARDNER, Rec. Sec.

BED" UNIVERSITY OF PENNSYLVANIA-PACULTY OF ARTS.

The Examination of Candidates for admission will be held at the UNIVERSITY, on WEDNESDAY, the 23d of June, at 10½ o'clock A. M. Students can apply for admission to pursue the full course for the degree of Bachelor of Aris, or only that portion of it for which the degree of Bachelor of Science is given, or any such portion as the Faculty may sanction.

FRANCIS A. JACKSON,
6 18 5t

UNIVERSITY OF PENNSYLVANIA-UNIVERSITY OF PENNSYLVANIA—FACULTY OF ARTS.—The Annual Commencement, for conferring Degrees in the Arts, will be held on TRURSDAY, June 24, in the ACADEMY OF MUSIC. The Reverend Clergy, Judges of the United States and State Courts, the Mayor of the City, Select and Common Councils, the Board of Directors and President of the Girard Cellege, the Principal of the Central High School, the candidates for the Degree of Master of Arts, and other graduates of the University, are invited to meet the Faculty in the Foyer of the Academy, at a quarter before 16 o'clock A. M.

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NOTICE TO STOCKHOLDERS. Roard of Directors have this day & semi-annual dividend of FIVE PER CENT, on the capital stock of the Company, clear of National and State taxes, payable in cash on and after May 30,

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TO THE PUBLIC.-THE FINEST AND largest assortment of the latest styles of Boots, Gatters, and Shoes for Men and Boys can be ERNEST SOPP'S No. 230 N. NINTH Street.

RODGERS' AND WOSTENHOLM'S POCKET KNIVES, Pearl and Stag Handles, of beautiful finish. DGERS' and WADE & BUTCHER'S RAZORS, and celebrated LECOLTRE RAZOR SCISSORS of the the celebrated LECOLTRE RAZOR SCISSORS or the finest quality.

Razors, Knives, Scissors, and Table Cutlery Ground and Pelished at P. MADEIRA'S, No. 115 S. TENTH Street,

1869 9 SEASONED CLEAR PINE, 1 SEASONED CLEAR PINE, 1 CHOICE PATTERN FINE SPANISH CEDAR, FOR PATTERNS. RED CEDAR. FLORIDA FLOORING. 1869

FLORIDA FLOORING,
FLOORING,
CAROLINA FLOORING,
VIRGINIA FLOORING,
DELAWARE FLOORING,
ASH FLOORING,
WALNUT FLOORING,
FLOILDA STICP BOARDS,
EALL PLANK. 1869 WALNUT BOS, AND PLANK. 1869
WALNUT BOS, AND PLANK. 1869
WALNUT BOARDS,
WALNUT PLANK.

LUMBER,

SPRUCE JOIST

1869

1869

1869 UNDERTAKERS' LUMBER, 1869

HED CEDAR,
WALNUT AND PINE, SEASONED POPLAR. SEASONED CHERRY.

WHITE OAK PLANK AND BOARDS. CIGAR BOX MAKERS' OIGAR BOX MAKERS' SPANISH CEDAR BOX BOARDS, FOR SALE LOW. 1869 CAROLINA SCANTLING. 18691869 NORWAY SCANILING.

CEDAR SHINGLES. 1869
CYPRESS SHINGLES
MAULE, BROTCHER & CO.,
No. 200 SOUTH Street. ESLER & BROTHER'S

U S. BUILDERS' MILL. Nos. 24, 26 and 28 S. FIFTEENTH St. We effer this esayon to the trade a larger and more

Wood Mouldings, Brackets, Balusters, Newell Posts, Etc. The stock is made from a careful selection of Michigan lumber, from the mills direct, and we invite builders and

centractors to examine it before purchasing elsewhere. Turning and Scroll Work in all its varieties, UMBER UNDER COVER.

ALWAYS DRY.

WATSON & CILLINGHAM. No. 924 RICHMOND Street. 3 29

PANEL PLANK, ALL THICKNESSES.

1 COMMON PLANK, ALL THICKNESSES.

1 COMMON BOARDS.

Land 2 SIDE FENCE BOARDS.

WHITE PINE FLOORING BOARDS.

YELLOW AND SAP PINE FLOORINGS, 1M and

44. SPEUCE JOST, ALL SIZES.

PLASTERING LATH A SPECIALTY.

Togother with a general assortment of fluiding Lormber. ther with a general assertment of Ruiding Lumber, a low for each.

T. W. SMALTZ, an FIFTEENTH and STILES Streets.

ROOFING. E A D Y R O O F I N G.— This Roofing is adapted to all buildings. It can be STREP OR FLAT ROOFS

at one-half the expense of tin. It is readily put on old Shingle Roots without comoving the shingles, thus avoiding the damaging of ceilings and furniture while undergoing repairs. (So gravel used.) Shingle Roots of ceilings and furniture white analysing repairs. (So gravel used.)
PRESERVE YOUR TIN ROOFS WITH WELTON'S FLASTIC PAINT.

I am always prepared to Repair and Paint Roofs at short notice. Also, PAINT FOR SALE by the barrel or gallon, the best and choopest in the market.

No. 711 N. NINTH Street, above Coates, and No. 817 WALNUT Street.

TO OWNERS, ARCHITECTS, BUILDERS AND ROOFERS.—Roofs! Yes, yes. Every size and kind, old or new. At No. 548 N. THIRD Street, the AME. RICAN CONCRETE PAINT AND ROOF COMPANY are selling their celebrated paint for TIN ROOFS, and for preserving all wood and metals. Also, their solid complex roof covering, the best ever effered to the public, with brushes, cans, buckets, etc., for the work. Anti-vermin, Fice, and Water-proof; Light, Tight, Dorable. No cracking, pealing, or shrinking. No paper, gravel, or heat. Good for all climates. Directions given for work, or good workmen supplied. Care, prompluess, cortainty! One price! Call! Examine! Judge!

Agents wanted for interior counties.

4241 JOSEPH LEEDS, Principal. TO BUILDERS AND CONTRACTORS.—
We are prepared to furnish English imported
ASPHALTIO ROOFING FELT
In quantities to suit. This roofing was used to cover the

Nos. 517 and 519 MINOR Street OLD GRAVEL ROOFS COVERED OVER with Mastic Slate, and warranted for ten years.

HAMILTON & COORFER,
No. 46 S. TENTH Street.

ENGINES, MACHINERY, ETO. PENN STEAM ENGINE AND
BOILER WORKS -NEAFIE & LEVY,
PRACTICAL AND THEOGETICAL
ENGINEERS, MACHINISTS BOILER.
MAKERS, BLACKSMITHS, and FOUNDERS, having
for many years been in successful operation, and been exclusively engaged in building and repairing Marine and
River Engines, high and low-pressure, from Boilers, Water
Tanks, Propellers, etc., etc., respectfully offer their services to the public as being fully prepared to contract for
engines of all sizes, Marine, River, and Stationary; having
sets of patterns of different sizes, are prepared to execute
orders with quick I capatch. Every description of patternmaking made at the shortest notice. High and Low-pressure Fine Tubular and Orbituder Boilers of the best Fennsylvania Charcoal Iron. Forgings of all sizes and kinds.
Iron and Brass Castings of all descriptions. Roll Turning,
Screw Cutting, and all other work connected with the
above business.

Drawings and specifications for all work done at the PENN STEAM ENGINE AND above business.

Drawings and specifications for all work done at the establishment free of charge, and work guaranteed.

The subscribers have ample wharf dock-room for repairs of beats, where they can lie in perfect safety, and are provided with shears, blocks, falls, etc. etc., for raising heavy

JACOB C. NEAFIR, JOHN P. LEVY, BEACH and PALMER Streets, SOUTHWARK FOUNDRY, FIFTH ANI WASHINGTON Streets.

PHILADFLPHIA
MERRICK & SONS,
ENGINEERS AND MAUHINISTS,
manufacture High and Low Pressure Steam Engines for
Land, River, and Marine Service.
Boilers, Cascemeters, Tanks, Iron Boats, etc.
Castings of all kinds, either Iron or Brass.
Iron Frame Roofs for Gas Works, Workshops, and Rail
road Stations, etc. road Stations, etc.
Retorts and Gas Machinery of the latest and most im proved construction. Proved construction.

Every description of Plantation Machinery, also, Sugar, Saw, and Grist Mills, Vacuum Pans, Oil Steam Trains, Defocators, Filters, Punping Eugines, etc.

Sole Agents for N. Eilleux's Patent Sugar Bolling Apparatus, Nesmyth's Patent Steam Hammer, and Aspinwall & Woolsey's Patent Centrifugal Sugar Draining Machines.

CIRARD TUBE WORKS.

JOHN H. MURPHY & BROS. Manufacturers of Wrought Iron Pipe, Etc. PHILADELPHIA, PA. WORKS,

TWENTY-THIRD and FILBERT Streets. OFFICE. No. 42 North FIFTH Street. LEGAL NOTICES.

IN THE ORPHANS' COURT FOR THE CITY AND COUNTY OF PHILADELPHIA.

Estate of ANN HERTZOG, deceased.

The Auditor appointed by the Court to audit, settle, and adjust the first and final account of MAHLON D. LIVENSETTER and W. BURTON CARVER, excenters of the last will and testament of ANN HERTZOG, deceased, and to report distribution of the balance in the hands of the accountant, will meet the parties interested, for the purpose of his appointment, on TUES-DAY, June 22, A. B. 1889, at four o'clock P. M., at the office of W. BURTON CARVER, Em., S. W., corner of NINTH and FILBERT Streets, in the city of Philadelphia.

IN THE ORPHANS' COURT FOR THE CITY IN THE ORPHANS COURT FOR THE CITY AND COUNTY OF PHILADELPHIA.

The Estate of SAMUEL B. MCCLURE, deceased.

The Auditer appointed by the Court to audit. settle, and adjust the account of the Girard Life insurance, Annuity, and Trust Company, of Philadelphia, Executor and Trustee of the Estate of SAMUEL R. MCCLURE, deceased, and to report distribution of the balance in the bands of the accountant, will meet the parties interested, for the purpose of his appointment, on TUESDAY, the 29th day June, 18ch, at 12 o'clock noon, at his office, No. 118 South SIXTH Street, second story, in the city of Philadelphia.

EGBERT NICHOLS,

Auditor.

WOODLANDS CEMETERY COMPANY

V OUDLANDS CEMETERY COMPANY.—
The fellowing Managers and Officers have been elected for the rear 180:—
William H. Moore,
Simuel S. Moon,
Gillee Dailett,
Edwin Greble,
Secretary and Treasurez, JOSEPH B. TOWNSEND.
The Managers have possed a resolution requiring both Lot-holders and Visitors to present tickets at the entrance for admission to the Cemetery. Tickets may be lad at the Office of the Company, No. 313 ARCH Street, or of shoot the Managers.